

Nā Oli no ka ‘Āina o Kanaka‘ole
(The Chants for the Kanaka‘ole lands)

A Compilation of Oli and Cultural Practices



Prepared for The Edith Kanaka‘ole Foundation

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‘Īmakakāloa Heiau (Photo by Lanihuli Kanahele 2016)

Introduction

Chanting allows energy to connect and titillate with energy. Therefore, one must know his or her voice and how and where the sounds are projected. One must know the importance of the words being projected and why it is important. One must know also the proposed imagery and the entity or enteties whom you are sending the chant, to get the fullest possible effect. (Pua Kanahele, Pers. Comm.). All practitioners approaching a significant environmental space understand that there is a script to which they must adhere. This guide is such a script. All pieces of this guide are contributions by Kumu Hula and cultural practitioners tasked with the responsibility of the hula ‘aiha‘a, hula Pelehonuamea, and the legacy of Edith Kanaka‘ole. The first structure is dedicated to the task of rebuilding and restoration of ‘Īmakakāloa Heiau in Ka‘alāiki Ka‘ū. The following section is for visiting hālau that will perform ceremony. Both protocol structures serve as the medium in which the participants address the heiau and the environment. This guide will assist participants to navigate that medium. Chapter three offers oli (chant) utilized at Haleolono fishpond in Honohononui, Hilo including mele used in Kū‘ula dedication. Chapter four presents mele for other areas within the ‘ili kūpono of Honohononui, and chapter five offers three oli for Nāpo‘opo‘o in Waipi‘o, Hāmākua. Lastly, chapter six offers three oli for Kānehoalani (the sun). The Edith Kanaka‘ole Foundation offers these mele as means of respecting and connecting to these sacred places through ancient practices. First we would

like to introduce two mele that can be used at all sites. The first was composed by the late Edith Kanaka‘ole entitled E Hō Mai. E Hō Mai is a popular chant that calls upon the chanter to focus. It asks for knowledge to be bestowed upon the chanter. The second is a mele adapted from David Malo’s Hawaiian Antiquities entitled Nā ‘Aumākua and is a call to the ‘aumākua.

E Hō Mai

by Edith Kanaka‘ole

(done three times)

E hō mai ka ‘ike mai luna mai ē	Grant us knowledge from above
‘O nā mea huna no‘eau o nā mele ē	The things of knowledge hidden in the chants
E hō mai, e hō mai, e hō mai ē	Grant us these things

Nā ‘Aumākua

Adapted from *Hawaiian Antiquities* by David Malo

Nā ‘Aumākua mai ka lā hiki a ka lā kau	Ancestors from the rising to the setting sun
Mai ka ho‘oku‘i a ka halawai	From the zenith to the horizon
Nā ‘Aumākua iā Kahinakua iā Kahina‘alo	Ancestors who stand at our back and front
Iā ka‘a ‘ākau i ka lani	You who stand at our right hand
O kīhā i ka lani	A breathing in the heavens
‘Owē i ka lani	An utterance in the heavens
Nunulu i ka lani	A clear, ringing voice in the heavens
Kāholo i ka lani	A voice reverberating in the heavens
Eia nā pulapula a ‘oukou ‘o ka po‘e Hawai‘i	Here are your descendants, the Hawaiians
E mālama ‘oukou ia mākou	Safeguard us
E ulu i ka lani	That we may flourish in the heavens
E ulu i ka honua	That we may flourish on earth
E ulu i ka pae ‘āina o Hawai‘i	That we may flourish in the Hawaiian Islands
E hō mai i ka ‘ike	Grant us knowledge
E hō mai i ka ikaika	Grant us strength
E hō mai i ke akamai	Grant us intelligence
E hō mai i ka maopopo pono	Grant us understanding
E hō mai i ka ‘ike pāpālua	Grant us insight
E hō mai i ka mana	Grant us power

Chapter 1



Hālau o Kekuhi at ‘Īmakakāloa opening ceremony (Photo by Kalā Mossman 2014)

‘Īmakakāloa Heiau Hula Protocol for Visitors & Stewards During Restoration Kekuhi Keali‘ikanaka‘oleohaililani for EKF

Orientation

(Adapted from ‘Aha Pāwalu, EKF 1995)

Protocol is a process of separating the sacred from the profane. It is a reminder of the hierarchy of relationships between the material and non-material of the Papa Hulihonua, Papa Hulilani, and Papa Hānaumoku. Hierarchy is already determined by prior generations and the follow through of protocol reiterates the continuum of the thought process of what is important.

The Hawai‘i person has, throughout the generations, declared that the resources required for living that is land (and vegetation), heavens, ocean, fresh water and related elements are imbued with their own level of kapu or sacredness depending on their relationships. Hence, all activities of social life from birth to death are experienced in the context of one’s hierarchical relationship to the material and non-material world of existence.

Besides the awareness of the nourishing Hawai‘i landscape, water, ocean and elemental forms, creating heiau, ahu, kuahu, kū‘ula and other structures of worship are ways in which Hawai‘i

people enshrine particular kinetic and energetic forms of gods to reside in these structures when needed or called upon. This renders the structure or place sacred. When the Gods are not in residence the residual matter of the Gods retains a certain level of sacredness. Understanding the degrees of sacredness determines the caliber or protocol.

Protocol establishes and reestablishes an awareness of relationship between people, place and things and is a conduit for intergenerational thought continuum. It provides a pervading attitude toward ecological sensitivity tantamount to mālama and aloha ‘āina. It communicates a code of behavior in respect to places, peoples and things. It is a safety device which reaches into the realm of the unseen. It is a unifying mechanism giving strength to purpose.

For all of the above reasons, protocol at ‘Īmakakāloa is for everyone. Attitude building towards traditional protocol practices must begin before coming into the site.



Hālau o Kekuhi at ‘Īmakakāloa opening ceremony (Photo by Kalā Mossman 2014)

Guidelines for Appropriate Behavior

(Adapted and modified from Nā Loina, ‘Aha Pāwalu, EKF, 1995)

The following are guidelines for Hawai‘i cultural protocol and culturally appropriate conduct to be observed by practitioners and non-practitioners alike who visit ‘Īmakakāloa Heiau Hula

during this phase of restoration. Please note that protocol and guidelines are likely to change once 'Īmakakāloa has been fully restored and dedicated.

'Īmakakāloa Heiau Hula complex shall only be used for high ceremony after rededication and only during appropriate seasonal time periods.

1. Come to 'Īmakakāloa with a purpose and a function that will benefit the place and the people in maintaining the cultural, educational, and spiritual nature of the heiau hula.
2. Come to 'Īmakakāloa with an open mind and positive attitude. An open mind and a positive attitude will allow you and the stewards of the heiau the maximum cultural, spiritual and educational experience.
3. 'Īmakakāloa has set protocols for access and restoration. These protocols have expectations that require total participation in all facets by all visitors regardless of personal or ethnic beliefs, religious orientation, or hula traditions.
4. Medical or physical conditions that may hinder full participation need to be brought to the attention of designated Pākua or EKF representatives in a timely manner prior to arriving/leaving 'Īmakakāloa site in Ka'alāiki, Ka'ū.
5. All visitors must be oriented prior to a scheduled visit. At orientation, you will be provided with and taught two (2) mele and one (1) pule that must be memorized prior to arrival by ALL who intend to visit 'Īmakakāloa.
6. 'Īmakakāloa ceremony and protocol are officiated by a Pākua (kahu of the heiau hula), 'Īmaka (po'o pua'a, 'ōlapa trained initiate) and/or 'Olohe Hula (Kumu Hula trained in hula temple services) or other trained cultural practitioners only. They are trained in conducting succinct and concise ceremonial protocol for the purpose of maintaining the mana of the heiau, its surrounding sites, the stewards of the heiau, and YOU.
7. While on site the highest and overriding priorities are for 'Īmakakāloa and relative sacred spaces whose wellbeing is first and foremost. Therefore, visiting groups must put aside their individual group interests and allow themselves to be enlightened by the place, the people and the work on/at Ka'alāiki & 'Īmakakāloa.
8. The heiau and its surrounding landscape is sacred. Your genuine respect for this area and its caretakers are highly appreciated. As such, please refrain from any and all profanity.
9. Each area at the immediate heiau site, including the surrounding land, ocean, mountains and sky have particular energy that lend to the uniqueness of 'Īmakakāloa. Engaging in activities other than what the site is intended for is prohibited.
10. Personal ceremony must be discussed and agreed to by Pākua or site kahu.
11. Any and all artifacts belong to the mana of the site and are best appreciated as is. We highly recommend against removing any artifacts, defacing, dismantling, or rebuilding any structures (without guidance). In doing so, you may be attaching yourself to and taking unwanted energy with you.
12. When appropriate, 'alana/mōhai/ho'okupu may be left in designated areas at the heiau. (See notes on Makana towards the end of the document)
13. Photography & filming or any manner of recording of work/ceremony is prohibited unless otherwise cleared with Pākua (site kahu)
14. Consuming of alcoholic beverages and illegal drugs is prohibited at or in route to the heiau site. Smoking is not allowed at the site.
15. No urinating, defecating or depositing of maunu on, in, or around sites.

16. Women during menstruation may participate in most activities during restoration and ceremony with prior preparations.

‘Īmakakāloa Protocols

I. Kāhea: The Mele Kāhea is a call out to the resident for permission to enter the site. This mele kāhea is composed for use during the restoration phase. The protocol will change post-restoration. Mele are composed for the ease of memorization. If you have your own mele kāhea, then by all means use it. But learning this mele kāhea will teach you a little about the area you are visiting prior to your visit.

Entry Protocol: Guests at the site and stand outside of the fence. Kīhei are welcomed but not necessary. Your “gift” is your presence and your sweat during this phase of restoration. A guide to other appropriate makana is found at the end of this document.

Mele Kāhea

by Kekuhi Keali‘ikanaka‘ole for EKF

‘Auhea ‘oe e ke koa uka ¹	Where are you friend of the uplands?
I ‘au‘au aku nei au i kai o Kawaiki ²	I have just come from bathing in the salt pond at Kawaiki
A hiki a ka luna o Kumuoheho ³	And arrived at the top of Kumuoheho
E Kawelo	Kawelo
E Kaweloheha ⁴ ē	Kaweloheha
Mai pa‘a i ka leo	Don’t hold back the voice
Hō mai i ko leo	Give your voice

II. Komo: The Mele Komo is the response from the host to the guest welcoming them to enter the space. Not calling out to the guest to come in and eat, in Hawai‘i custom, is the height of rudeness, especially in a rough environment like Ka‘ū where interdependence on one another is the cornerstone of a strong community.

¹ koa uka is a term, especially used by Ka‘ū folks, that refers to someone who lives inland. Used in a reciprocal fashion of hospitality and sharing. Koa uka would have kalo products bound in ti-leaf and carried in a lauhala basket on an ‘auamo to share with koa kai folks. And koa kai folks would have a string of fish to trade with koa uka folks.

² Kawaiki is a salt water pond at Kawa bay where kamali‘i used to bathe. The use of Kawaiki infers that the visitor has gone through the pīkai ritual in preparation for entry to ‘Īmakakāloa.

³ Kumuoheho is a pu‘u with an ‘ahu boundary marking the boundary between Honu‘apo & Ka‘alāiki, SW of ‘Īmakakāloa. Kumu is the source or hula master & ‘ōhelo is a style of dance that requires a heightened skill level. To climb Kumuoheho connotes climbing towards mastering one’s skill.

⁴ Kaweloheha is a pali in Ka‘alāiki whose exact place is unknown. Kaweloheha is known to answer the call of folks that call out to him.

Heahea Protocol: The guests wait for the host to respond with the mele komo and then enter the site to receive an orientation to ‘Īmakakāloa.

Mele Komo

by Kekuhi Keali‘ikanaka‘ole for EKF

‘O ka heana nui ⁵ kēia	Here is your call
E ‘ī aku ana iā koa kai ⁶ , e komo	Saying to the one from the lowlands, enter
Nau ka i‘a, na‘u ka ‘ai	You have fish, I have taro
Na ke aloha e kono i alo pū kāua	It is the spirit of reciprocity that brings us together
E komo!	Enter!

III. Ho‘okala: The Pule Kala is done in kāhoahoa style to release any negative energy prior to beginning the work. Kala means to forgive. It is an act of humility to ask for forgiveness and to forgive anything/anyone. Even if you feel you don't have anything to forgive, this pule helps to release anything we are unconsciously holding on to...that we may not be aware of. It is necessary to do this for ourselves, for the group, and for the place.

Protocol: After orientation and preparation, the kahu will call the group together. This mele is done in a circle three (3) times prior to work.

Pule Kala

(from ‘Aha Pāwalu protocol, 1995, EKF)

‘Auhea ke kala	Leader:	Where is the kala seaweed
kala loloa, kala	All:	the long kala, forgive
kala loloa o kai, kala		the long kala of the ocean, forgive
kala māewa ana i kai,	Leader:	the kala swaying in the sea,
kai pīkai, kala ē	All:	the salty water of purification, forgive
e kala ka hewa kua		forgive the wrongdoing of yesteryear
e kala ka hewa alo		
e kala loa ka hewa a kanaka ē		forgive fully the wrongdoing of man
i ola loa kanaka		so man may experience life
a puaaneane		until breathing is but a faint sound
‘o ka‘u pule kala nō ia		this is my prayer for forgiveness
ua lele a‘ela nei pule		my prayer has taken flight
Lele!		

IV. Ho‘oniho pōhaku: The Mele No Kūmauna is a kāhoahoa that celebrates the persistence of and the abundance caused by the ‘aumakua rock of this area and the Ka‘ū families, Kūmauna.

⁵ Kaheananui used to be the owner of the ‘Īmakakāloa lot. Using his name is a play on the words “ka hea ‘ana” or calling out to.

⁶ same as footnote 1.



‘Īmakakāloa Heiau (Photo by Kalā Mossman 2016)

This mele can be used when doing restorative rock work. The words are addressing the rocks’ bodies themselves. It is meant to be a light mele that makes difficult work fun.

Protocol: This mele can be started when rock work is being done. May be lead initially by kahu, but visitors can take the lead as well. Can be repeated as many times as necessary.

Mele No Kūmauna

by Kekuhi Keali‘ikanaka‘ole for EKF

Lalani!

Holo māmā, holo māmā
Kino pōhaku o Kūmauna⁷

Leader:

All:

Line up!

Go lightly, go lightly
Rock body of Kūmauna

Pāne‘e!

Pāne‘ene‘e⁸, pāne‘ene‘e

Moving!

Moving a little, little by little

⁷This is used to remind us not to repeat the history like in the story of Kūmauna. Kūmauna is said to have been turned from human to rock by Pele. Later becomes the ‘aumakua of Ka‘ū families. Was prayed to for rain. On more than one occasion, Kūmauna was ill treated by people who wanted to move him. On all occasions, the people suffered ill consequences.

Kino pōhaku o Kūmauna

Rock body of Kūmauna

Ho‘oniho!
Ho‘onoho niho, ho‘onoho niho
Ho‘onoho niho ‘ia no Kūmauna

Set the rocks!
Set the stones, set the stones
Set nicely in honor of Kūmauna

Kīpapa!
Kīpapa aku, kīpapa mai
‘A‘ohe hemahema o ka ho‘oniho ‘ia

Lay the stones!
Paving the surface, laying the rocks
They are perfectly set

Ho‘omaha iki!
Paka⁹ akahi, paka alua
Hana ka uluna i ka paka o ka ua

Rest at little!
One drop, two drops
May as well rest when it’s raining!



‘Īmakakāloa Heiau (Photo by Kalā Mossman 2016)

V. Ho‘oku‘u: The ho‘oku‘u protocol is to request permission to take leave, both physically and spiritually. These two mele are fashioned after the “kū au hele” chants that Hi‘iaka does before she takes leave on her journey. The purpose of the protocol is to separate one’s self from the

⁸ Pāne‘ene‘e is the name of a ridge line in Ka‘alāiki said to have had big waters like Waiānuenuē; NW of ‘Īmakakāloa; used for its literal translation.

⁹ another word for rest

obligation of the work and hosts. More importantly is to inform any and all “unseen” people that you must go, and they MUST stay.

Protocol: After the group is released from the work at the end of day and gathers all belongings and says their goodbyes and mahalo, the departing group stands inside of the gate, facing the site. The hosts and guests face each other. Guests begin the protocol with Noi Ho‘oku‘u or the request. Hosts reply with Mele Ho‘oku‘u. Guests back out of the gate and leave.

Noi Ho‘oku‘u

by Kekuhi Keali‘ikanaka‘ole for EKF

Ke kū nei au e hele a noho ‘oe	I am ready to go, you stay
Hele a ke ala	Going on the road/path
Ho‘i i kauhale	Returning home
E aloha mai ē	To remember with affection

Mele Ho‘oku‘u

by Kekuhi Keali‘ikanaka‘ole for EKF

Kū ‘oe ha‘alele a noho au	Yes, you are leaving and I am staying
A noho ana i ka umauma māhana	Staying in the warm bosom of Ka‘ū
O Ka‘ū, ‘o Ka‘alāiki	Ka‘alāiki
O hele ‘oe, o hele ‘oe	Go already, go
Ma ke ala palekana	Take the safe path
He aloha wale nō ē	With nothing but affection

How to Prepare for a Workday

-An 8am arrival at the site is best considering how hot the area can get. During the rainy season, the site may be inaccessible due to flooding water ways. Expect possible cancellations. The kahu will be in contact if this is the case.

-For most of the year, this part of Ka‘ū is very hot during the midday to late afternoon. It is recommended that you bring water to stay hydrated, sun screen and appropriate clothing. The bushes may cut, so long sleeves, pants and covered shoes is recommended. A cap and sunglasses may be helpful.

-Bring water, snacks and lunch. Depending on the stamina of the group and the work to be done, a work day may end at 12noon or at 3pm.

-Much of the work is vegetation maintenance, rock moving, and rock setting. Must have work gloves.

-If you are allergic to any stings, bring the appropriate medication.

-Sign the waiver and have ready prior to entry.

-And above all, come with a good attitude as we engage in the work of our ancestors in the spirit of continuum. A bad or negative attitude could get you or someone else hurt.

Makana

As a gift, your presence and your sweat is good enough for us during this restoration phase. But if you feel you must bring other gifts, the following is a list of appropriate makana.

Live Plants: Although we love plants, please prearrange your gift of plants with the kahu beforehand. We would like to revegetate in alignment with the landscape. Plants **MUST BE CLEAN**.

Perishables: Just bring lunch items to share with kahu and others.

Non-Perishables: We welcome pa‘akai and ‘alae.

Lei Ku‘ahu: Although the heiau is “moe” or in a state of ritual dormancy during this restoration phase, we feel that bringing lei kuahu will help to remind the heiau of its former function and its future function. Lei must be made with **only kuahu plants and biodegradable materials**. A list of lei kuahu is found below. The Pākua or site kahu will designate the appropriate place to leave lei.

(Kuahu plants include, but not limited to: ‘ilima, kauna‘oa, ‘ie‘ie, ‘ekaha, palapalai, pala‘ā, kupukupu, ‘ōhi‘a lehua, liko lehua, maile, halapepe, laua‘e, kukui, lama, koa, koai‘a (koai‘e), ‘a‘ali‘i, ‘ōlapa, etc. Please check with Pākua ahead of time.)

Because these presentations of makana are informal, we do not require that they be accompanied by chants or hula. However, if you feel your presentation must be accompanied by a mele, please come prepared with an appropriate mele Hawai‘i.



Kuahu (Photo by Kalā Mossman 2016)

Chapter 2



View of Pu‘u of Ka‘ū from ‘Īmakakāloa area (Photo by Lanihuli Kanahale 2016)

This section of the guide includes traditional mele and oli used in hula ritual passed down for generations as well as compilations created for ‘Īmakakāloa by Kumu Hula Pualani Kanaka‘ole Kanahale and Nālani Kanaka‘ole. While chapter one introduces the reader to proper protocol used in the restoration process of the heiau, Chapter two delves into ritual related to hula and pertains to the use of the heiau upon completion by the hula practitioner.

Hula Protocol and Rituals

By Pualani Kanaka‘ole Kanahale and Nālani Kanaka‘ole for EKF

“Clearing the Way” is a simple protocol of asking permission to have the privilege to enter a space not entered before and occupy the space for diverse purposes such as ritual, ceremonial or just be acquainted with a space because of its profound existence. Therefore, appropriate chants were composed for such a purpose. Traditional practices inclusive of hula requires this protocol.

The “asking permission” protocol is a “mele kāhea” or request to enter and a “mele komo” grants the request. If the intended place had a “kahu” or attendant than it was his or her duty to do the mele komo.

In many cases there is not a physical kahu responsible for admitting the entrance however the “na‘au” or the intuitive factor of the chanter spoke to the clearance for entry or not. It is always beneficial to be in tune with the hospitable or non-hospitable essence of a place.

The following is a mele kāhea found in the Saga of Pele and Hi‘iaka and used by Hi‘iakaikapoliopole upon her entrance to the island of Kaua‘i to fetch Lohiau as commanded by her sister Pelehonuamea.

This traditional chant is used most often by hula practitioners.

Hawai‘i - Kūnihi ka mauna i ka la‘iē
 ‘O Wai‘ale‘ale lā i Wailua
 Huki a‘ela i ka lani
 Ka papa ‘auwai o Kawaikini
 Alai ‘ia a‘ela e Nounou
 Nalo ka Ipuha‘a
 Ka laula ma uka o Kapa‘a ē
 Mai pa‘a i ka leo
 He ‘ole kāhea mai ē

English - *Absolutely erect is the mountain sitting in the calm*
 It is Wai‘ale‘ale at Wailua
 Supporting the upper realm
 The water source begins at Kawaikini
 Obstructed by Nounou
 Ipuha‘a is lost from view
 In the expansive upland of Kapa‘a
 Don’t deny the plea
 Is there no reply to the request?
 (Emerson 1909:40)

The traditional mele komo used with the above chant is as follows however this mele komo may also be used for any other purpose of invitation.

Hawai‘i - E hea i ke kanaka e komo ma loko
 E hānai ai a hewa waha
 Eia nō ka uku lā o ka leo
 A he leo wale nō, ē

English - *A call is returned for entrance*
 To gain hospitality until satisfied
 The reward is the answer
 A simply voice
 (Emerson 1909:41)



View of Pu'u Makanau from the ocean (Photo by Kalā Mossman 2016)

Another chant by Hi'iaka is used as mele kāhea to enter the forest or any other places occupied by any spiritual entities. In this case the other entities are Laka deity of hula and water transpiration. Hālaulani and Hōakalei are also named in the chant, they represent evaporated cloud forms encompasses the large forested areas. Their existence, insinuate, the hula hālau, the dancer and the forms of the leis which adorn the dancers.

Hawai'i -	Kau ka hali'a ē I ka manawa e hiamoe Kou ho'āla 'ana 'oe 'O 'oe 'o Hālaulani, 'o Hoakalei Me he manu e kani nei i ke kuahiwi, i ke kualono E ku'u maha lehua, e ku'u moho ki'eki'e lā i luna Ho'i au me 'oe e Laka I ka nāhelehele I hoa ka 'ana no'ia kuahiwi, kualono E ho'i mai ai
-----------	--

English -	<i>There is a remembrance In your unconsciousness That upon your rising</i>
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*You were indeed in the sacred, expansive forest rising as a wispy cloud
 With birds chirping in the mountaintop, on the ridges
 My clusters of lehua, buds unfolding above
 It is a cycle with you Laka
 In the forest
 As a companion sharing the mountaintop, ridges
 Returning indeed*

“Mapu Ka Hanu” is asking permission to enter by reflecting on the weather and the wind that is blowing through presenting some pleasant, nostalgic attar bouquet scented from the uplands. This floral perfume includes the upland laua‘e and the lehua makanoe of the upland bogs. The descending fragrance hints toward a Hina persona of deliverance, therefore the plea to Hina to allow entrance into the hālau, house, or structure. The last two line states, “I am out here and I am cold” is an appeal for hospitality.

Hawai‘i-	Mapu ka hanu o ka laua‘e Mapu noe i ka poli o ka Waialoha Aloha i ke kapa ‘ehu kai Huki palai, huki lole noe ka hūnā ē Noe mai lā ka lehua makanoe Noe ka lehua makanoe Noe wiwo‘ole i ke anu Anu i ke ala kīpapa ola ē Ālai kuikui lima kanaka o Maunahina ē E Hina no paha ‘o wau wale nō E Hina no paha e ka ua e Alia lā ē He anu, he anu wale no ē.
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English -	<i>The fragrance of laua‘e pervades Its vaporous mist infusing the Waialoha wind Embracing the foam-covered sea mist Reaching the ferns pulling a misty cloak to conceal all Mist from the lehua bog forest descends The exclusive lehua makanoe inclines Dauntless mist cools the air The coolness gathers along the pathway of life Blocked in the uprights of Maunahina Say Hina, it is only I Say Hina perhaps it will rain. I am waiting But it is cooling, the cold is overwhelming</i>
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The next mele was composed by Pualani Kanaka‘ole Kanahale for ‘Īmakakāloa, it is a mele kāheha in requesting intentions of utilizing the heiau for its existing purpose.

Mele Noi no 'Īmakakāloa

Hawai'i -

Kū mākou i ka 'īpuka a 'Īmakakāloa
Kilo au aku iā Kūmauna, ke po'o
Honi mai i ka uahi a Pele
Mai ka hikina mai
Me Kanaloa i ke kua
Me ka leo o nā 'ale loloa mai Kahiki mai
I hui pū i 'Īmakakāloa
Me ke kani a ka leo
A he leo wale nō
Oli mai a oli aku ma ka makani kolonahe
E 'īmaka i ka hula i Ka'ū i 'Īmakakāloa
E hula ē, hula 'ā lā
He leo, he hula, he mau 'ālana ia

English -

*We stand at the gateway of 'Īmakakāloa
I recognize Kūmauna as the head
Taste the sulfurous smoke of Pele
From the east
With Kanaloa at the back
With the sounds of the long waves from Kahiki
A conjoining at 'Īmakakāloa
With the declaration of the voice
We only have the voice
Chanting into and out towards the gentle breeze
To observe dancing in Ka'ū at 'Īmakakāloa
To dance fiery dances
A voice, a dance, these are the offerings*



Pu'u 'Ō'ō crater, "Uahi a Pele" (Photo by Kalā Mossman 2010)

This mele kāhea was composed by Nālani Kanaka‘ole to be used by hula practitioners to honor this heiau hula upon entering.

Kāhea ‘Īmaka

Hawai‘i -

Ki‘eki‘e e Ka‘ū ke kua makani
Kūkia i nā ‘ale i ke A‘eloā
Unu a‘e makani kaupili ē Kaunawahine
I ‘āla‘i ana nā lau kukui ‘ōlapa i ka lā
E nihi ka hele i ka wao ala o Ka‘alāiki
I muki iki a ka waianuheā a Kapuna
Oni a pololei iho kahanahana a Makanau
I maka ka unu paepae a ke oho loa
I kilo ‘ia i ka uahi ‘ālana a ka wahine

English -

*Majestic Ka‘ū in the wind
Made steady in the buffeting A‘eloā (trade wind)
A stirring by the beloved Kaunawahine wind
Gently brushing the kukui leaves flicking in the sunlight
Go softly in the forest path of Ka‘alāiki
Sip lightly at the fragrant waters of Kapuna
Move directly to the clearing towards Makanau
The observation tower of the long hair
Forecasting the rising smoke of the Woman*



Pu‘u Mānau (Photo by Kalā Mossman 2017)

A traditional hula chant recognizing Laka as the provider of 'ohu. 'Ohu is the vapor or breath of the earth that transforms into a mist, a female substance of ascending water vapors moving according to the air movement. It is inevitable that the 'ohu will be intercepted by Lono clouds and eventually will descend again as rain. The cycle!

He Kanaena no Laka
Hawai'i - A ke kuahiwi i ke kualono
Kū ana 'o Laka i ke po'o o ka 'ohu
'O Laka kumu hula
Nāna i a'e ka waokele
Kahi, kahi i mōlia i ka pua'a
I ke po'o pua'a
He pu'a hiwa na Kāne
He kāne na Laka
Na ke wahine i 'oini a kelakela i ka lani
I kupu ke a'a i ke kumu
I lau a puka ka mu'o
Ka liko ka ao i luna
Kupu ka lālā, hua ma ka hikina
Kupu ka lā'au ona a makali'i
'O Makalei, lā'au kaulana mai ka pō mai
Mai ka pō mai ka 'oia'i'o
I ho'i o i luna, i o'o i luna
He luna au e ki'i mai nei iā'oe e Laka
E ho'i ke kōkua pā'ū
He lā 'uniki no kāua
Ke 'ike'ike o ke akua
Hō'ike ka mana o ka Wahine
'O Laka, kaikuahine
Wahine a Lono i ka 'ouali'i
E Lono e kū 'ia mai ka lani me ka honua
Nou 'oko'a kūkulu o Kahiki
Me ke 'ano 'ai aloha ē
E ola ē

A Chant of Praise of Laka
English - *On the mountain top on the ridge
Laka reigns as the source of ascending mist
Laka is the source of hula
She wanders through the forest
Scraping up an offering to the clouds
To the source of black clouds on the mountain
It is the black clouds forms of Kāne
A male form for Laka's female form
It is the female form that moves penetrating to the atmosphere
The rootlets sprout on the tree
The buds of leaflet emerge*

*The young leaf opens to the light above
The branches protrude growing towards the east
The trunk develops many eyes
Makalei is the famous ancestral tree from the beginning of time
A truth from long ago
It returned above it matured above
It is above that I am fetching you Laka
Return, offer directions for the wrapping
It is the day when we will bind the knowledge
Exhibiting godly knowledge
Recognize the divine female possession
It is Laka, the older sibling
Female entity of Lono in the kinship order of gods
Say Lono who is placed between the atmosphere and the earth
However, yours is entirely a different construct of Kahiki
With reverent greetings
Live on
(Emerson 1909:16,17)*



Pu‘u Kaiholena with ‘ohu covering the summit (Photo by Kalā Mossman 2017)

The hālau with Kumu, Ho‘opa‘a, and ‘Ōlapa will approach the area set aside of the hula offering. They will dress the kuahu first and then adorn the ‘Ōlapa. The kuahu offerings will be in the

form of leis. The only plant in its natural state will be the 'ie'ie. The native vegetation for the kuahu offerings are to be lehua, liko lehua, palapalai, pala'ā, maile, laua'e, kukui, and 'a'ali'i.

The chant for dressing the kuahu is found below. The underlined words may be substituted with words that properly serve your purpose and identity. This chant continues with the Kumu, 'Ōlapa or the Ho'opa'a until all the offerings are on the kuahu. The chant for dressing the kuahu was composed by Pualani Kanaka'ole Kanahele.

Hawai'i -
E Laka 'o Hālau Kua Makani kēia
'O wau ke Kumu 'o Noelilia Nohoikawai
No Hilo au
Eia ka 'ie'ie mai ka nahele o Pana'ewa
No kou kuahu
Ulu a'e a ola loa

English -
Say Laka this is Hālau Kua Makani
I am Kumu Noelilia Nohoikawai
From Hilo
Here is the 'ie'ie from the Pana'ewa forest
For your kuahu
Grow and live long



Kuahu (Photo by Kalā Mossman 2016)

The chant for adorning the ‘Ōlapa is a traditional chant. The adornment includes the kupe‘e wāwae and lima, the lei ‘ā‘ī, and the lei po‘o.



‘Ōlapa from Hālau o Kekuhi with kūpe‘e and lei (Photo by Kalā Mossman 2015)

Hawai‘i -

‘A‘ala kupukupu ka uka o Kānehoa
E hoa ē e hoa nā lima o ka makani
He waikalua he waikalua anu Līhu‘e
‘Ālina lehua ka uka o pua
Ku‘u pua, ku‘u pua ‘i‘ini e kui a lei
Inā iā ‘oe ke lei a maila

Ke lei maila o Kaula i ke kai
Ke malamalama o Ni‘ihau i ka mālie
A mālie, pa ka Inuwai
Ke inu maila nā hala o Naue i ke kai
No Naue ka hala, no Puna ka Wahine
No ka lua, no i Kilauea

English -

*Fragrant the grasses of high Kane-hoa.
Bind on the anklets, bind!
Bind with finger deft as the wind
That cools the air of this bower.
Lehua bloom pales at my flower,
O sweetheart of mine,
Bud that I'd pluck and wear in my wreath,
If thou wert but a flower!*

*Ka-ula wears the ocean as a wreath;
Ni'ihau shines forth in the calm.
After the calm blows the wind Inu-wai;
Naue's palms then drink in the salt.
From Naue the palm, from Puna the woman-
Aye, from the pit, Kilauea.
(Emerson 1909:49,56)*

Hula offerings may be done at this time. ‘Awa ceremony may also be offered.
The pani is the traditional chant for Laka followed by the chant for ‘Īmakakāloa.

Hawai‘i -

He Pule No Laka
Pūpū weuweu e Laka ē
‘O kona weuweu ke kū nei
Kaumaha a‘ela iā Laka ē
Ua lū ka hua o ka maile
Noa, noa i‘au iā kaha‘ula
Pāpalua ua noa, ua noa, ua noa ē

English -

*Laka is strands of lei
She stands before us as in the lei
Laka's altar is heavily laden*

*The seeds of the maile was scattered
I am now free of the sacred ritual
Freedom twice gotten, the sacred connections are lifted, free
(Emerson 1909:31,32)*

Chapter 3

Nā Oli no Haleolono



Haleolono Fishpond, Honohononui, Waiākea, Hilo (Photo by Kala Mossman 2015)

Haleolono fishpond located in Honohononui, Waiākea, Hilo was built for prominent ali‘i Kalaninui‘īamamao, father of Kalani‘ōpu‘u. It is said that the kumulipo (Kanaka Maoli creation chant) was crafted here in his honor. Many of the lifeforms in the kumulipo can be found in the waters of Haleolono, allowing us to visually connect to our ancient ancestors and to better understand our role in the life cycles. The following mele illustrate the importance of these ancestors and honor them as our elders. The first two mele request permission to enter Haleolono, the first was composed by Kialoa Mossman and the second by Kaumakaiwa Kanaka‘ole grandchildren of Pualani Kanaka‘ole Kanahēle.

Mele Kāhea no Haleolono I

Eia ka loko o Haleolono
Kahi ‘āina a Honohononui
Kahe ka wai hu‘ihu‘i mai uka

Here is Haleolono
A land of Honohononui
Numbing water flows from the uplands

‘Ume ‘ia i pua‘ama	To attract baby mullet
Kupu a‘e ‘ama‘ama	Mullet grow
‘Au aku ma kai o Laehala	Traveling beyond Laehala
Kikī a‘e ka hua i Kaupō	Eggs burst forth at Kaupō
Ho‘i hou ka pua i ka piko	Baby mullet return to the source
Mai pa‘a i ka leo	Do not hold back your voice
He leo kāhea mai e	This is a voice that beckons you

Mele Kāhea no Haleolono II

Eō mai e ku‘u wahi ali‘i	I call out to you my dear chief
Kalaninui‘iamamao noho i ka nani	Kalaninui‘iamamao residing here in the beauty
Hāpai ‘ia, Kau ma luna, E kū ana ka paia	Lifted, set above, majestic walls standing

Ulu mai nā pua o Haleolono	The young life of Haleolono grow forth
A piha loa ka loko me nā i‘a nui	Until the pond overflows with large fish
Hāpai ‘ia, Kau ma luna, E kū ana ka paia	Lifted set above, majestic walls standing

Mele Komo no Haleolono

Kū ana ke kanaka e kāhea mai nei	There stands the individual calling out
Kūnou mai nei ‘o Kaumealani	Kaumealani is prostrated in welcoming
Aloha mai ana ka lae o Ka‘ulekahe	The point of Ka‘ulekahe bids salutations
Kahe ana ke kai ola o Kaupō	The life perpetuating waters of Kaupō are flowing
A laila aku ‘o Haleolono	Alas here is Haleolono
Ho‘olono aku i ke kāpeku o ka i‘a	Listen to the splashes of the fish
‘O ka i‘a iki, ka i‘a nui, ka i‘a o ke ‘ale po‘i	The small fish, the large fish, the fish billowing wave (shark)
Ua hiki mai ā	You have arrived

This chant is composed by Kaumakaiwa Kanaka‘ole for the purpose of formally acknowledging or inviting visitors and/or guests to enter Haleolono. The next two oli are traditional oli to Kanaloa and honor the many forms of Kanaloa. These oli are used during ceremony at Haleolono to acknowledge Kanaloa and the role that Kanaloa plays in the loko i‘a cycle.

The next two chants are Kanaloa chants which honor the many forms of Kanaloa. These chants are used during the Kū‘ula dedication ceremony and can be used anytime to honor Kanaloa.

E Kanaloanuiākea	Kanaloa of the vast expanse
E Kanaloa Haunawela	Kanaloa of the depths of intensity
Kanaloa ke ala ma‘awe ‘ula a ka lā	Kanaloa of the west sky, the setting sun
Kāne ke ala ‘ula o ka lā	Kāne of the east sky, the rising sun
Kanaloa noho i ka moana nui	Kanaloa residing in the great sea
Moana iki	Small sea

Moana o‘o
 I ka i‘a nui
 I ka i‘a iki
 I ka manō
 I ka niuhi
 I ke koholā
 A hohonu
 ‘O ke kai hohonu a he‘e
 ‘O ke kai uli a palaoa
 ‘O ke kai kea a honu
 ‘O ka hou ka‘i loloa
 ‘O nā au walu a Kanaloa
 I pa‘a ka maka
 I ka maka walu a Kanaloa
 Ola!
 Lana i ke kai
 Lana i ka honua
 Lana i ka hopou a Kanaloa
 I ka Mokupāpapa
 Ka papa kaha kua kea o Lono
 ‘O Lono ka pao
 Ola i ke au a Kanaloa

Mottled sea
 In the big fish
 In the small fish
 In the shark
 In the tiger shark
 In the whale
 Of the depths
 The depths transcending
 The dark depths of the sperm whale
 White sea of turtles
 The wrasse parade in a long line
 The eight currents of Kanaloa
 The source is stable
 The numerous consciousness of Kanaloa
 It lives
 It floats in the sea
 It drifts upon the land
 It intermingles in the energy of Kanaloa
 Out to the low laying islands
 The low laying coral islands of Lono
 Lono is the bridge
 Life to the realm of Kanaloa

Kanaloanuiākea
 Ma‘awe a Kanaloa
 Kanaloaokalā
 Kanaloa aohema
 Kanaloa komohana
 Kanaloa o kamahina
 Kanaloa nā pō kapu
 Kanaloa aumakani
 Kanaloa aohe‘e
 Hānau ‘o Kanaloa o ka he‘ehaunawela iaao
 O Kāne, o Kanaloa, he mau mahoe
 Ka wai o a Kāne ma lāua o Kanaloa
 Hānau ka pahu o Moanaliha
 ‘O ka wao ma‘ukele ko lāua hope mai
 Ke kelekele au i ka moana
 Ka halehale po‘i pu a Kanaloa
 Ka pae manu‘u a Kanaloa
 Ka wai ola a Kanaloa
 Ki‘o wai nana‘a a Kanaloa
 Kama‘ehu a Kanaloa
 Ka naele o Hawai‘i o Kanaloa
 Ha‘a ke one mahu‘ehu‘e a Kanaloa

Kanaloa of the vast expanse
 The western horizon
 Winter solstice
 Southern is Kanaloa
 Western is Kanaloa
 Kaloa nights
 Sacred Kaloa nights
 Movement of winds
 Currents in eight directions
 Born in the deep ocean
 Kāne and Kanaloa are twins
 The waters of Kāne and Kanaloa
 Born is the aquafer
 Theirs is the wet forest
 The navigatring current in the ocean
 The towering engulfing sea of Kanaloa
 The rows of waves of Kanaloa
 The lifegiving waters of Kanaloa
 Protruding from the small pools of Kanaloa
 Red child of Kanaloa
 The crevices of Hawai‘i of Kanaloa
 Somewhat sandy waters bursting forth of Kanaloa

Ia'oe nō e, Kanaloa

To you Kanaloa

The mele 'awa is also used for ceremony at Haleolono and is offered to Kanaloa. This mele is composed by Kalā Mossman for 'awa ceremonies held at the Haleolono site. The first seven lines are repeated as many times as it takes to prepare the 'awa. The last four lines are uttered just prior to serving the 'awa. The first cup of 'awa goes to Kanaloa, then to Kū'ula and then Aka the guardian followed by the kanaka attending the ceremony.

Mele 'Awa no Haleolono

E Kanaloanuiākea

Eia ka 'awa, he 'awa lani wale nō

He 'awa no nā Kanaloa ulu ola

No ke aumakani, no ka moanaliha

No ka moanauli, a ka moanakea

Pale ka moana, palepale ka moku

Ka moku a Honohononui

Me ka loko i'a a Haleolono

Lele ke kapu

'Eli'eli kapu, 'eli'eli noa

Noa ka honua, noa ka hele

'Āmama ua noa!

Kanaloanuiakea

Here is the 'awa, heavenly 'awa

'Awa for the growth and life of
Kanaloa

For the wind currents and ocean

For the dark and light ocean

Protect the ocean and the land

The land of Honohononui

Along with Haleolono fishpond

The kapu is released

Profound kapu, profound freedom

The earth is free, the path is free

The prayer is said, It is free!

Mele Lawelawe Hana

Ka'ika'i hālalo halihali, ho'i hā!

Ka'ika'i hiuhiu, ka pōhaku kē!

'Anu'a kuapapa ki'eki'e, ho'i hā!

'Anu'a kuapapa, ua pa'a lā kē!

'Eli'eli kūpā, 'ūkelekele hā!

'Eli'eli kī'o'e, a ku'u ke kai kē!

He aha koe nei?

Ka 'ai me ka i'a hā!

He aha koe nei?

He loko kuapā, kē!

Lift up from underneath, carry, carry hoh!

Lift up again, the many rocks!

Pile, pile, pile up high, hoh!

Pile, pile, pile up, it is solid!

Dig, dig, scoop, and scoop the mud, hoh!

Dig, dig, scoop, scoop, the water clears!

What do you have?

Food and fish!

What do you have?

A fishpond, yes!

The purpose of this chant is to be used in the fishponds while working to pass the time. This chant is meant to serve as both a functional as well as an informative chant to familiarize someone to the physical and labor intensive aspect of traditional aquaculture.

Leo Kia'i Loko

Pau pono ka hana ho'onui i'a

Nā i'a kokolo, nā i'a holo kai

We conclude the day's work to replenish the pond

To replenish the fish that crawl as well as swim

Kahe nei ka wai a Kāne, kai a Kanaloa	The waters of Kāne and Kanaloa are flowing freely
Lohe ‘ia ke kapu a ke kia‘i	The prohibitions of our caretaker are to be obeyed
E piha ana ka‘upena i‘a	Ensuring a bountiful harvest
(‘O) mākou nei nā kuene loko i‘a	Here stand the stewards of this fishpond
He leo mahalo no ka ha‘awina	For this lesson, we are grateful
Pe‘ia ka mana o Haleolono, e	We stand humbled by the power of Haleolono

This chant composed by Roxane Stewart is to be delivered at the very end of the work day; accounting for the work completed and expressing an appreciation for a productive experience. This chant can be utilized at any loko i‘a by substituting the name of the particular loko i‘a in place of Haleolono in the last line of the chant. This oli is chanted in the kāwele style.



Haleolono with Kaupō and Kaulekahe in the background (Photo by Kalā Mossman 2014)

Chapter 4

Nā Oli no Kamokuna me Pā Hoaka ma Honohononui

Kamokuna, located on the western end of Honohononui is a site utilized for the gathering of hau which grows here in abundance. Māla ‘ai are also maintained at the site.

Mele Kāhea no Kamokuna

Kū mai ka ulu hau o Kamokuna
Kia‘i ana i ke ola i ‘ane‘i
Wili ‘ia, wili lā, wili i nā lālā

The hau grove stands forth at Kamokuna
Protecting the life here
Twisted, twist, branches twist

Pili ka ulu hau i Ala‘ōpae
Kia‘i ana i ke ola i ‘ane‘i
Wili ‘ia, wili lā, wili i nā lālā

The hau grove embraces Ala‘ōpae
Protecting the life here
Twisted, twist, branches twist

Mele Komo no Kamokuna

Kū ana ke kanaka e kāhea mai nei
Eia mai ka poho kai ‘o Ala‘ōpae
Aloha mai ana ka hono kā eka ‘o Kaumealani
Kīko‘o ana i ka lae ‘o nā au loli welo
‘O Honohononui ua kūnou mai
Aia lā he ‘āina, he wai
He wai lā e ola
He ‘ai kō ia nei
He ‘ai ho‘i hā, ‘o Hāloha ia
I ola ‘oe

There stands the individual calling out
Here is the pond of Ala‘ōpae
The tide pool bay of Kaumealani greets you
Stretching out to the point where currents change
Honohononui prostrates (in welcoming)
Here is land, and water
Water to prolong life
There is fish here
There is starch (kalo) Hāloa is his name
Grant life to you (the visitor)

Mele Helu ‘Āina ‘o Honohononui no Pā Hoaka

‘O Honohononui ka ‘āina
Aia lā
‘O Kamokuna ho‘i a ka lihi kai
Aia lā
‘O ka poho kai ‘o Ala‘ōpae
Aia lā
‘O Kaumealani ka hono kāheka o nā au kai
Aia lā
‘O ka lae o ka hala e ‘au mai ana
Aia lā
‘O Ka‘ulekahe ka alae, ka po‘ina a ka nalu
Aia lā
Ma uka mai e moe ana ua kauhale ‘o Mokuulu
Aia lā
Kū au nānā iā Pōhākea
Aia lā
‘O Kaupō ‘oe, ‘o ke awa ape o ka wa‘a
Aia lā
Kū mai ka paia o Haleolono

Honohononui is the land
There
Kamokuna is the coastal area
There
Ala‘ōpae the hallow
There
Kaumealani the bay of tidal pools
There
The point of the hala is swimming
There
Ka‘ulekahe the point where the surf breaks
There
Towards the mountains Mokuulu sleeps
There
I stand and look at Pōkākea
There
You are Kaupō, landing for the canoes
There
The walls of Haleolono stand forth

Aia lā	There
‘Auhea ‘oe e ka loko ‘o Kapalaho	Where are you Kapalaho fishpond
Aia lā	There
Mai kai ho‘i o ka loko ‘o Kionakapahu	Seaward of Kionakapahu fishpond
Aia lā	There
A laila ho‘i o ka loko ‘o Hauana	And then Hauna fishpond
Aia lā	There
Ma uka a‘e o ka loko ‘o Waiāhole	Mountainward is Waiāhole fishpond
Aia lā	There
Kī‘ei ma ‘ō aku ‘o Lokoaka ia	Peer over there is Lokoaka
Aia lā	There
A laila ho‘i ‘o ka palena o ia ‘āina	And then the piece of land
Aia lā	There
Kau ma ka lā i Kahikikū	Rise on the day of Kahikikū
Moe akula iā Kahikimoe	Sleep on Kahikimoe
‘O Pā Hoaka ia kau mai i luna	Pā Hoaka rises
Ua hiki mai, He leo wale nō	We have arrived, only the voice
A Ola loa	Long life

This mele honors the many places in Honohononui. Written by Kaumakaiwa Kanaka‘ole, this mele takes us on a journey through Honohononui visiting wahi pana along the way.

Chapter 5

Nā Oli no Nāpo‘opo‘o ma Waipi‘o, Hāmākua

Nāpo‘opo‘o is the small valley in Waipi‘o valley where the well known waterfall Hi‘ilawe is located. The lands here are excellent for growing kalo(taro). The Kanaka‘ole lands here include ancient lo‘i (taro fields) that have been restored to once again produce kalo. The first mele was composed by Taupōuri Tangarō to ask permission to enter the site. This mele acknowledges Hi‘ilawe and Nāpo‘opo‘o.

Mele Kāhea no Nāpo‘opo‘o

A ka luna pali Waipi‘o	On the heights of Waipi‘o cliff
Mania nei piko i ka ihona	A nervous sensation due to the descent
Naue aku, naue lā, naue e ke hoa	March on, sally forth, my brothers
E kilohi i ka ‘iu a‘o Hi‘ilawe	To see the heights of Hi‘ilawe
Eia Nāpo‘opo‘o noho i ka nani	Only to find yourself in the verdant Nāpo‘opo‘o
Naue aku, naue lā, naue e ke hoa	March on, sally forth, my brothers



Hi'ilawe ma Nāpo'opo'o (Photo by Kalā Mossman 2014)

The mele komo offered below is a traditional mele which can be used to pane (answer) a mele kāhea anywhere. This mele can be found in Emerson's *Unwritten Literature of Hawai'i*.

Mele Komo (pane)

E hea i ke kanaka e komo ma loko,
 E hānai ai a hewa ka waha.
 Eia nō ka uku lā, o ka leo
 A he leo wale nō, e.

Call to the man to come in,
 And eat until the mouth is stopped (full).
 And this the reward, the voice,
 Simply the voice.
 (Emerson 1909:41)

Mele Mahi'ai

Eia he honua, E ho'opu'e maila
 Eia he 'ō'ō, E ho'ohou aku
 Eia ka lima, ka lima a ke kanaka
 Ho mai he wai, wai ola a Kāne
 Hō mai he 'uala, kino ia 'o Lono
 Eia ke kalo, 'o Hāloa ia
 Hō mai he i'a, 'o Kanaloa ia
 I ola ka Hāloa
 I ola ka 'ohā
 I ola ka pua, ke keiki
 I ola ka hua o ke 'o'ole'a

Here is the earth wet it here
 Here is the digging stik, thrust it
 Here is the hand, hand of man
 Bring forth the water, life giving water of Kāne
 Bring forth the sweet potato, body of Lono
 Here is the taro, Hāloa
 Bring forth the fish, Kanaloa
 Life to Hāloa
 Life to the parent plant
 Life to the baby plants
 Life to the fruits of the strong

Hō mai he ola, no ka lāhui
Hū 'ia mai ka lani me ka honua
Honua ia 'o Papa
Lani ia 'o Wākea
'O ka wao ia a ke kanaka
Pa'a ka lima, Pa'a ka 'āina,
Pa'a ka welo o Hawai'i

Bring forth life to the race
The heavens and earth swell
The earth is Papa
The sky Wākea
The forest is man
The hand, land and progeny of Hawai'i are solid.

The purpose of this chant is to acknowledge the importance of agriculture in the Hawaiian culture. This oli was created by Kaumakaiwa Kanaka'ole for those who go to work in the māla or lo'i and/or any type of protocol pertaining to honoring or recognizing native Hawaiian agriculture.



Lo'i kalo ma Nāpo'opo'o (Photo by Kalā Mossman 2014)

Chapter 6

Nā Oli no Kānehoalani (the sun)



Winter solstice sunrise from ʻĪmakakāloa (Photo by Kalā Mossman 2016)

E Ala E

E ala e	Awaken
Ka lā i ka hikina	The sun in the east
I ka moana, ka moana hohonu	In the time, the deep time
Piʻi ka lewa, ka lewa nuʻu	Rise to the heavens, the highest heavens
I ka hikina, aia ka lā	In the east, there is the sun
E ala e	Awaken

This mele, written by Pualani Kanakaʻole Kanahahele is uttered just before the sun peaks over the horizon and continues until the sun rises. This mele is accompanied by the clapping of the hands in a one, two three beat. The hands are cupped (ʻūpoho) for the first two beats and flattened (paʻi) for the last beat resulting in ʻūpoho, ʻūpono, paʻi in continuous sucesion. One must be careful not to start too early, for once you start you can not stop until the sun rises. The following oli are traditional oli that are also chanted at sunrise. E Kānehoalani e, is usually done in the

olioli style and uttered three times and not begun until the sun rises. Hānau Ka Lā is also done when the sun rises and is done in the kawele style.

E Kānehoalani e

E Kānehoalani e, Kānehoalani e
Aloha kāua
Kau ka hōkū ho‘okahi
Hele i ke ala loa
Aloha kama kūkū kapa a ka wahine
He wahine lohiau, nana i ka makani
He makani lohiau, Haupu mai o loko ē

Kānehoalani, Kānehoalani
Greetings
Upon the lone star
traveling the long path
Greetings tapa beating child of the woman
A woman held back by the wind
An obstinate wind, recollection from within

Hānau Ka Lā

Ō hānau ka Lā!
‘O Na‘uele
‘O Na‘uele ka Lā
‘O Kupanole
‘O Kupanole ka Lā
‘O Kohia
Kohia ka Lā iā Hina
‘O ke kukuna o ka Lā pa‘a
‘O ke pe‘a o Hilina, Hilinehu
‘O ka Lā o ke Kāmani
‘O ka hui o ke Kamaniula
‘O ka‘eheu o Halulu,
Ke hā‘ina maila e ha‘i
Ke hakina maila e ka Lā
E ke keiki hele lani a Wākea!
‘O Wākea ke i lalo, ‘o ka Lā ka i luna
‘O ke keiki Lā kēia a Wākea i ho‘okauhua ai
‘O ia ho‘i hā, o ka Lā, Hānau ka Lā!
‘O ka Lā ho‘i ‘auane‘i ko lalo nei?
‘O wai lā?
‘O ka Moana
Ai-a! Aia ho‘i hā!!

The sun is born
Na‘uele
Na‘uele is the sun
Kupanole
Kupanole is the sun
Kohia
Kohia is the sun to Hina
The rays of the sun are steadfast
The sail of Hilina, Hilinehu
The sun of the Kāmani
The group of the Kamaniula
The wing of Halulu
The refrain here is recited
Fragmented by the sun
The sky traveling child of Wākea
Wākea is below and the sun is above
This is the sun child Wākea established
Breath continues, of the sun, the sun is born
Is the sun presently below?
Who is that?
It is the ocean
Here it is, here the breath returns!

Like our culture, this protocol guide for Kanaka‘ole managed lands is not static and undoubtedly will continue to grow as more mele, oli, and hula are created to honor ‘Īmakakāloa and other EKF sites. The information in this guide is provided to support cultural practitioners and their efforts to reestablish spiritual connections with the natural environment and to elevate their practice. These mele are not the property of any one individual but rather are provided here for all, in an effort, to perpetuate the practices and rituals associated with ‘Īmakakāloa Heiau, Haleolono fishpond and other EKF sites. Although many mele in this guide are composed

specifically for these sacred places, the process of using protocol in the restoration of our sacred sites, is one that can be applied at other sites as well. We encourage the use of this process and the composition of mele and oli specific to cultural sites throughout the pae‘āina. Ola! (we live) The living culture of Kanaka Maoli lives on continuing the connection with the elements through oli.

Chant vocabulary enumerating kinds of chants (kc), chant styles (cs) and voice techniques (vt):

Oli	(kc, cs) chant not danced to in both text and delivery style
Mea oli	chanter
Ke oli	the chant
Leo Ho‘ānu‘unu‘u	(vt) quavering, trilling voice, vibrating
‘I‘i	(vt) tremor in the voice especially when elongating the vowel
Mele hula	(kc) chants for dance
‘Alalā	(vt) a chant with open mouth vibration and tremor of the voice with prolonged vowels, like the Hawaiian crow
Ha‘ano‘u	(vt) with emphasis and force
Ha‘i Kupuna	(kc) chanting in praise of progenitors
Hea Inoa	(kc) name chant
Helu	(kc) a chant with enumeration of deeds, body forms, etc.
He‘u	(vt) hoot, like a hiccup, a deep throat sound
Ho‘āeae	(vt, cs) prolong a vowel with the sound of ‘aeaeae
Ho‘āla Kuahu	(kc, cs)awaken the kuahu
Ho‘i	(kc) a chant of exit for hula, for burial
Ho‘opuka	(kc) a chant of entrance for hula for life
Inoa	(kc) at the end the chant has a name to which the chant is dedicated, it is a supplication to a deity or ali‘i
Kāhoa	(cs) to have a solo lead voice followed by the large group of chanters
Ka‘i	(kc) brings dancers out on stage to the audience
Kake	(kc, cs) grabbed chanting style to hide or add sounds to words, some words cause amusement and trickery
Kanikau	(kc, cs, vt) laments, chants of loss
Kāohi	(vt) chants with prolonged vowels cut off like glottal stop
Hō‘ue‘ue	(cs) lamenting chant
Kau	(kc) a chant of praise with complimentary words of familiarity to deity, ali‘i or favorite child
Kaukau	(kc) a chant of lament
Kāwele	(cs) a conversational chant style, distinct and well pronounced words
Kepakepa	(cs) a very fast conversational chant style
Ku‘auhau	(kc) a recitation of a geneology
Malo	(kc) the chant honoring the wearing of a malo by and honored ali‘i
Nīpolo	(cs, vt) chanting while drumming on different beats
Paha	(kc) improvise chant, not previously composed, make it up as it moves you

Paeaea
Wa'a

(kc) a chant of supplication, fishing for something
(kc) a chant praising the canoe of the chief

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